

**Teacher
Resource
Packet**



Derrick Adams: SANCTUARY



museum of arts and design



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welcome

The Museum of Arts and Design (MAD) is pleased to present *Derrick Adams: Sanctuary* as part of a season that focuses on how the Personal becomes the Political in the practices of artists working at the intersection of art, design, and craft. The exhibition offers exceptional opportunities to forge meaningful connections between contemporary artistic practice, students' personal experience, and social justice concerns in the larger context of American history. It sets the stage for discussions around issues that are central to the lives of the racially and economically diverse New York City–area students visiting MAD, many of whom will recognize their families' stories, current news accounts, and their own experiences in Adams' work.

During a MADlab school visit, Artist Educators will guide students in discovering the many facets of this exhibition, which directly engages visitors by inviting them to “enter” into the work—both literally and figuratively. It prompts students to think about the aesthetic and activist dimensions of art and serves as an inspiration for conceiving of new and creative ways to frame messages through their own artistic expression.

Finally, MAD aims to encourage students to take advantage of cultural resources throughout the city and to foster a sense of ownership and belonging in young people. By providing a thematic framework that is sure to resonate strongly with NYC youth, *Derrick Adams: Sanctuary* will actively support this goal.

For educators planning to bring their students to the exhibition, this resource packet can be used for pre- and post-visit experiences at your discretion. For those who cannot attend the exhibition, it can nonetheless be used to teach your students about the Green Book as you incorporate parts of the featured lessons into units about social justice, American history, or contemporary art.

At MAD we believe that educators excel in determining the content and activities best suited to their students. We encourage you to decide which materials are developmentally appropriate for the young people you work with. We invite you to exercise your creativity and skill in adapting these materials to best serve the unique needs of your group.

Above all, we hope this resource will encourage students to think and talk about the many relevant issues raised by the exhibition, from the struggle for civil rights to the persistent inequalities surrounding “Driving While Black.”

key questions:

- What does “mobility” mean and how does it relate to democracy and equality?
- What is the relationship between physical and economic mobility?
- What happens if one is present but not the other?

- What is the meaning of “sanctuary”?
- Where, within and outside your community, do you feel safe and where not?
- What are the characteristics of “safe spaces”?
- How can individuals contribute to shaping communities that feel safe?
- Are “safe spaces” and “open spaces” reconcilable?

- What role do popular culture and the media play in shaping the ways we are perceived by others?
- How do they affect how we construct our own self-image?

- How has American (including black) history traditionally been written and taught in schools?
- How does our view of that history change if we shift our attention from the better-known stories surrounding the legacy of slavery and segregation as well as the struggle for civil rights to the lesser-known contributions of individuals like Victor Hugo Green, those who listed their businesses in the Green Book, and those who used the publication to travel with dignity?

We look forward to inspiring conversation, dialogue, and discovery!

Sincerely,

The MAD Education Department

introduction

Derrick Adams: Sanctuary is inspired by *The Negro Motorist Green Book*, a guide for black travelers established by postal worker and entrepreneur Victor Hugo Green in 1936. An indispensable survival guide for leisure and business travelers alike, each annual edition of the Green Book (which ceased publication two years after the passage of the Civil Rights Act of 1964) listed hotels, restaurants, gas stations, parks, beaches, and entertainment venues that welcomed people of color during an era in which segregation and discrimination were widespread all over the United States.

The artist Derrick Adams takes this historical backdrop as a point of departure as he reimagines safe destinations for the black traveler—places where you can find sanctuary in the form of a soft bed, a hot meal, a popular music venue, or simply an opportunity to fill up your empty gas tank. However, Adams is also interested in the positive stories of mobility, perseverance, and entrepreneurship embodied in the Green Book, which allowed many black Americans to partake in the American Dream during the Jim Crow era, whether as participants in the Great Migration, as tourists, or just as people who enjoyed the freedom to hit the road to visit friends or relatives.

“The depiction of leisure is a theme of continued interest to Adams, who explores how engaging in relaxation and reflection can be a political act for black Americans,” writes curator Dexter Wimberly in the wall text to the exhibition. He continues: “Today, the Green Book serves as a poignant artifact and reminder of the importance of equality during a time in which uneven law enforcement continues to negatively shape the lives and experiences of many black Americans.”

We look forward to taking you on a journey through the exhibition!

how does a museum work?

The Museum of Arts and Design has been functioning as an international resource center for craft, arts, and design since 1956. Through its collections, exhibitions, programs, and publications, the Museum serves as a forum for critical debate concerning the nature of craftsmanship and the engagement with process that links materials, techniques, forms, patterns, and concepts in all creative work.

ADMINISTRATION AND DEVELOPMENT

The team led by the Director of the Museum determines the programs, plans, and philosophy of the Museum. It also raises funds to realize the Museum's goals and works directly with the Board of Trustees, which guides the Museum's functions.

CURATORIAL

Led by the Chief Curator, this is the team that decides which exhibitions will be shown, how they will look, what artwork is to be included, and how the exhibitions are to be interpreted. This team researches and writes content and makes galleries look inviting to visitors and determines how to best showcase the objects.

REGISTRATION

Led by the Director of Collections, this team arranges for the safe packing, shipping, and handling of art to be placed in an exhibition and maintains the permanent collections acquired by the Museum.

EXHIBITIONS

The exhibitions team designs the way an exhibition is going to look in the galleries and oversees the installation of pedestals, vitrines, wall labels, and other features.

EDUCATION

This team provides the interactive interpretation of the objects on view through the educational programs designed for children, adults, and families who visit the Museum.

MARKETING AND COMMUNICATIONS

Marketing and Communications staff define the image of a museum both on site and online. They oversee the content and design of the website and issue press releases and marketing materials for the institution. They also build and maintain relationships with the Press.

VISITOR SERVICES

The Visitor Services team is at the front line of every museum. They greet visitors at the admissions desk and help them to get oriented in the museum.

DOCENTS

The docent team gives tours of the exhibitions to engage and educate visitors.

FACILITIES

This is the team that allows the day-to-day operations of the Museum to continue: from the lights being turned on to ensuring the safety of all who enter the building.

SECURITY

This is the team most often seen in a museum. Its main task is to protect the artwork from harm so that in the future, people will be able to see the same objects as seen in the Museum today.

Museums are places where we can learn about the past, present, and future of the world around us. The diversity of knowledge is endless when the habit of museum exploration is formed at an early age. We look forward to welcoming your group into our galleries.

helpful hints for your visit

While visiting the exhibition, try to use all your senses. Notice the way the pieces are displayed. Can you distinguish any specific groupings of works? If you enjoy looking at one piece more than others, can you explain why? Here are some questions and suggestions to think about as you move around the exhibition:

- What is the physical description? Size, scale, materials used, articulation of materials...
- What iconography, if any, is used? Designs, words, diagrams...
- What are the object's formal design characteristics? Lines, shapes, forms, color, texture...

WHAT WOULD IT BE LIKE TO INTERACT WITH THIS PIECE OF ART? HOW WOULD YOU HANDLE, LIFT, DISPLAY IT?

- How might the piece of art feel if you touched it?
- What might the object do? Does it have a function? Consider and explain.
- If the artwork could talk, what might it say?

WHAT ARE YOU FEELING?

- What is your emotional response to this artwork? Fear, joy, indifference, curiosity, revulsion, excitement...



WHAT IS IN THE MIND OF THE ARTIST? HOW DOES IT CONNECT WITH THE WORLD AROUND US?

- Does the artwork tell a story? Does the piece have underlying political or social meaning? (Understanding and visual thinking)
- Develop a strategy to investigate your questions through looking or further research.
- Review all of the above information and consider what was going on in the world when the work was produced to develop possible interpretations of the piece. (Theories and hypotheses)

object lessons

To flip through a Green Book is to open a window into history and perhaps to see, the tiniest amount, through the eyes of someone who lived it. Read these books; map them in your mind. Think about the trips you could take, can take, will take. See how the size of the world can change depending on the color of your skin.

—NY Public Library Website

DRUG STORES

M. Boutte—1028 St. Nicholas Ave.

GARAGES

Colonial Park—310 W. 144th St.
 Polo Grounds—155th St. & St. Nicholas Ave.
 Dumas—226 West 135th St.
 Park Lane—1890 Park Ave.

TAILORS

Robert Lewis—1980-7th Ave.
 Globe—2894 8th Ave.
 7th Ave.—2051-7th Ave.
 Little Alpha—200 West 136th St.
 Dig-By—300 West 111th St.
 La Fontaine—470 Convent Ave.
 Broadway—92 St. Nicholas Ave.
 Hill Side—513 West 145th St.
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 Caravan—377 Hancock St.

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 Fulton Palace—1139 Fulton St.

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Berlena's—186 Jefferson
 Bartley's—1125 Fulton St.
 Katerine's—345 Sumner Ave.
 Ideal—285-A Sumner Ave.
 Mariett's—451 Nostrand Ave.
 Edith's—389 Tompkins Ave.
 LaRoberts—322 Macon St.

BEAUTY CULTURE SCHOOLS

Theresa—304 Livonia Ave.

TAVERNS

Palm Gardens—491 Summer Ave.
 Royal—1073 Fulton St.
 Parkside—759 Gates Ave.
 Decatur Bar & Grill—301 Reid Ave.
 Kingston Tavern—1496 Fulton St.
 Arlington Inn—1253 Fulton St.
 Disler's—759 Gates Ave.
 Elegant Bar & Grill—1420 Fulton St.
 Verona Leaf—1330 Fulton St.
 K & C Tavern—588 Gates Ave.
 George's—328 Tompkins Ave.
 Smitty's—286 Patchen Ave.
 Casablanca—300 Reid Ave.
 Ten-Twelve—736 Willoughby Ave.
 Country Cottage—375 Franklin Ave.
 Bombay—377 Christopher St.
 Capitol—1550 Fulton St.
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Travelers' GREEN BOOK

"Assured Protection for the
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1963-64 EDITION

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traveling with the green book

The preceding pages contain excerpts from different editions of the **Green Book**. Split into groups of about 4–5 students, with each group focusing on one page. Take a close and careful look and ponder the following questions. Then share your findings with the class:

- What sorts of information can you find out based on your Green Book excerpt? Make a list.
- What does this information enable the reader to do?
- What is the relationship between the written information and the pictures on the page?
- From studying this content, in both text and image, what can you tell about who this book is designed for?

The pages reproduced in this resource packet are part of a wallpaper that serves as both the literal and figurative backdrop to the exhibition *Derrick Adams: Sanctuary*. All the works in the exhibition were inspired by *The Negro Motorist Green Book* (1936–1967), an annual guide to lodging, food, gas, and entertainment for black travelers in the **Jim Crow** era, when **segregation** and discrimination throughout the United States severely restricted their access to many establishments white travelers took for granted. As many businesses refused to serve black travelers, and **sundown towns** all over the country banned any person of color after dark, the Green Book was literally a survival guide for African Americans, whether they traveled for leisure, for business (whether as salespeople or as musicians), or as participants in the **Great Migration**.

In his work, Derrick Adams reimagines safe places and spaces for black travelers eager to participate in the American Dream as embodied by the **open road**, before, during, and after the **Civil Rights Movement**.

- What does **mobility** mean to you? What does it mean in society?
- Discuss connections between physical and social/economic mobility.
- What happens if one does not keep up with the other?

- Many people have never heard of the Green Book. Why do you think it is news to so many of us?

Derrick Adams is interested in unearthing “untold stories” of black Americans. Looking beyond the important historical chapters of slavery and the struggle for civil rights, he calls our attention to the important contributions of remarkable and resourceful individuals whose stories have not yet bubbled to the surface of the **master narrative** of American history. By looking at societal conditions through the lens of everyday life and popular culture, Adams inspires us to imagine individual fates, to ponder the many unobvious ways discrimination played out and literally changed the paths of individuals through the American landscape, based on their race.

- Think back to a road trip you took, either as part of a vacation or en route to visit relatives. What are some of the stops you made along the way, and what was this experience like?
- Now, think about the everyday implications of segregation and an infrastructure deliberately set up to keep out black travelers. How would traveling in this context have been different from your own experience? Are there similarities between the two experiences?

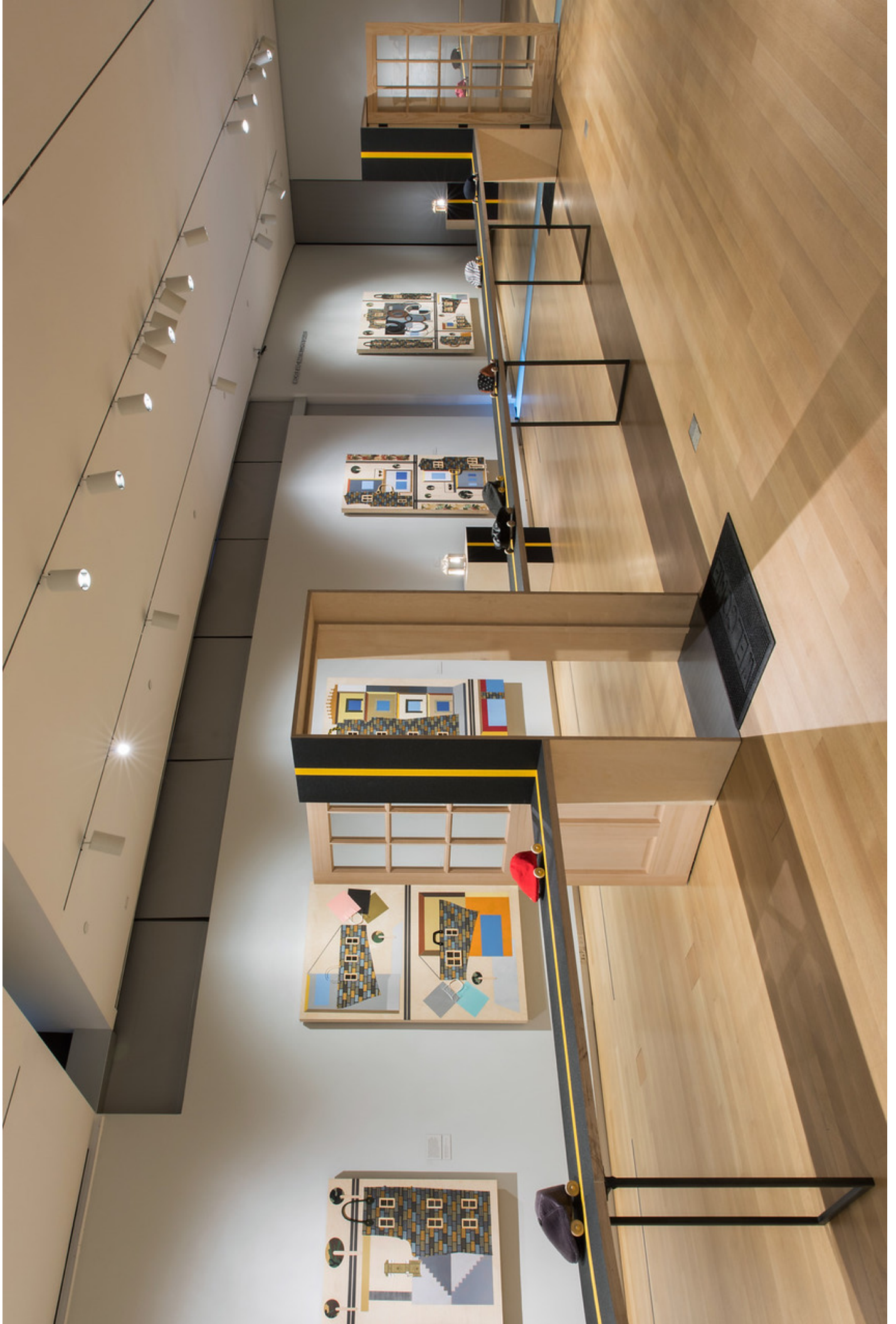
WRITING ACTIVITY

Based on your research of the Green Book, imagine you are a traveler, either on vacation or business, or because you are planning on settling down in a new place within the United States. Write a short profile of this imaginary person: Where do you come from? Where are you going and why? Come up with an itinerary that draws on at least 3 pieces of information provided by the Green Book. Sketch out a scenario of how the information provided helps you in your specific circumstances, perhaps even involving a dialogue with one of the business owners you meet along the way.

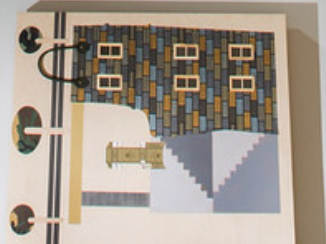
The New York Public Library has digitized a large number of Green Books, which are now available online. You can browse through them and even use an interactive map (<http://publicdomain.nypl.org/greenbook-map/>) to “plan a trip,” illustrating the different stops that would have been available to people of color in 1947 or 1956. If these research tools are available to you, feel free to use them as you create your itinerary. Additional resources can be found in the resources section of this packet.

After being stopped by a sheriff while on vacation with his family, the sheriff asked Ron's dad where he got the car. Knowing better than to say it was his, Ron's father pretended to be a chauffeur. When the sheriff asked about the other people in the car, Ron's dad pretended they weren't his family. He said the woman sitting next to him (his wife) was his employer's maid, and he was taking her and her son (Ron) home. The sheriff asked, "Where's your chauffeur hat?" Ron's dad was ready; he had one in the car: "Hanging right up in the back, Officer."

—Candacy Taylor in *The Atlantic*



THE HOUSE OF THE FUTURE



keep your head down and your eyes open

The picture on the previous page shows an exhibition view of the third-floor gallery at MAD during the run of *Derrick Adams: Sanctuary*.

- Focusing on the three-dimensional structure in the foreground, describe the different components it comprises.
- Describe the path of the roadway and how it relates to other parts of the work.
- What do you notice about the doors?
- What might they **symbolize**?
- What memories/thoughts does the **installation** on the whole bring to mind?

Whether you enter the gallery from one of the two staircases or from the elevators, the three-dimensional installation bisects the space, blocking direct passage from one section to the other. Only the doors allow access to the other side—indeed, they encourage it, by means of the welcome mats and the fact that they are always open. As the first thing most visitors will notice as they enter the exhibition, the installation, which the artist titled *Keep Your Head Down and Your Eyes Open*, sets the stage for many of its themes, which include mobility, barriers, access, perseverance, and the open road as a particularly American phenomenon.

- Would it be accurate to describe this artwork as a **sculpture**? Explain your answer.
- What would it feel like to move through this artwork and interact with it?
- To what extent does the participatory nature of the work change its meaning?
- How does the work's participatory nature change the relationship between art and viewer?

The 1920s and 1930s saw vastly increased mobility for many Americans. Ford's system of mass production made cars accessible to the middle class and eventually even the working class. This brave new era of car travel was one of the focuses of the 1939 World's Fair in New York. The fair featured *Futurama*, which its creator, Norman Bel Geddes, described as "a large-scale model representing almost every

type of terrain in America and illustrating how a motorway system may be laid down over the entire country—across mountains, over rivers and lakes, through cities and past towns—never deviating from a direct course and always adhering to the four basic principles of highway design: safety, comfort, speed, and economy.”¹ By the 1950s, the **interstate highway system** had turned this futuristic dream of a vast network of motorways into reality, allowing Americans to travel with “speed and economy.” However, “safety and comfort” were not equally guaranteed to all motorists. While cars offered black Americans a way to travel unencumbered by segregation, which relegated them to the front of trains and the backs of busses, many of the businesses along the highways refused to serve them. It was in this historical context that Victor Hugo Green decided to put together a travel guide that would literally open doors to safety and comfort and which, in the words of artist Derrick Adams, “enabled African-Americans to travel like Americans and to feel American.”²

- Take a closer look at the “cars.” What do you notice about them?
- Why do you think Derrick Adams used the caps in his work?
- What do they signify?
- Why do they all have different patterns and styles?
- What different types of personalities are embodied in the different hats?

Exhibition curator Dexter Wimberly describes the significance of the caps as follows: “In *Keep Your Head Down and Your Eyes Open*, Adams uses driving caps to represent cars, and reflects on the historical material culture of driving, which was once perceived as a leisure activity that required a specific wardrobe, and not just a means of transportation. Adams was also inspired by childhood memories of relatives and friends who visited his family in Baltimore, and the clothing and accessories they donned for the journey, such as driving gloves and caps, and leisure suits. More than just status symbols, cars represented the family vacation, the great American road trip, and freedom of movement, thus contributing to perceptions of the ‘American Dream.’”

- Do you have a special way of going on a trip?
- Why do you think people don’t tend to get dressed up for travel the way they used to?

The title of the work evokes a darker side to the caps as a sort of camouflage or

¹ Norman Bel Geddes, *Magic Motorways*. New York: Random House, 1940, p. 4.

² Meredith Mendelsohn, “How an Artist Learned about Freedom from *The Negro Motorist Green Book*,” *New York Times*, January 19, 2018.

protective shield. This double meaning also becomes clear in a passage from Candacy Taylor's *Atlantic* article "The Roots of Route 66": "For many, the vulnerability of the road meant always having a plan, a cover story, or even a disguise. One popular safety precaution? A chauffeur's hat. Black motorists who drove nice cars were especially susceptible to regular harassment by law enforcement."³ Like many of Derrick Adams' works, *Keep Your Head Down and Your Eyes Open* pushes us to think about more than one possible interpretation, encouraging us to actively participate in the "reading" of the artwork.

ART ACTIVITY

Derrick Adams sourced the caps in his installation from neighborhood shops, thinking of the different personalities and styles of the many different people populating American highways. Now it's your turn: Using fabric and thread and any other available materials, from safety pins and duct tape to artificial flowers and bandanas, create a "travel cap" that you feel embodies your own character, beliefs, and taste. What does it say about you, and when would you wear it?

³ Candacy Taylor, "The Roots of Route 66," *The Atlantic*, November 3, 2016, <https://www.theatlantic.com/politics/archive/2016/11/the-roots-of-route-66/506255/>.

You road I enter upon and look around, I
believe you are not all that is here,
I believe that much unseen is also here.

Here the profound lesson of reception, nor
preference nor denial,
The black with his woolly head, the felon, the
diseas'd, the illiterate person, are not
denied;

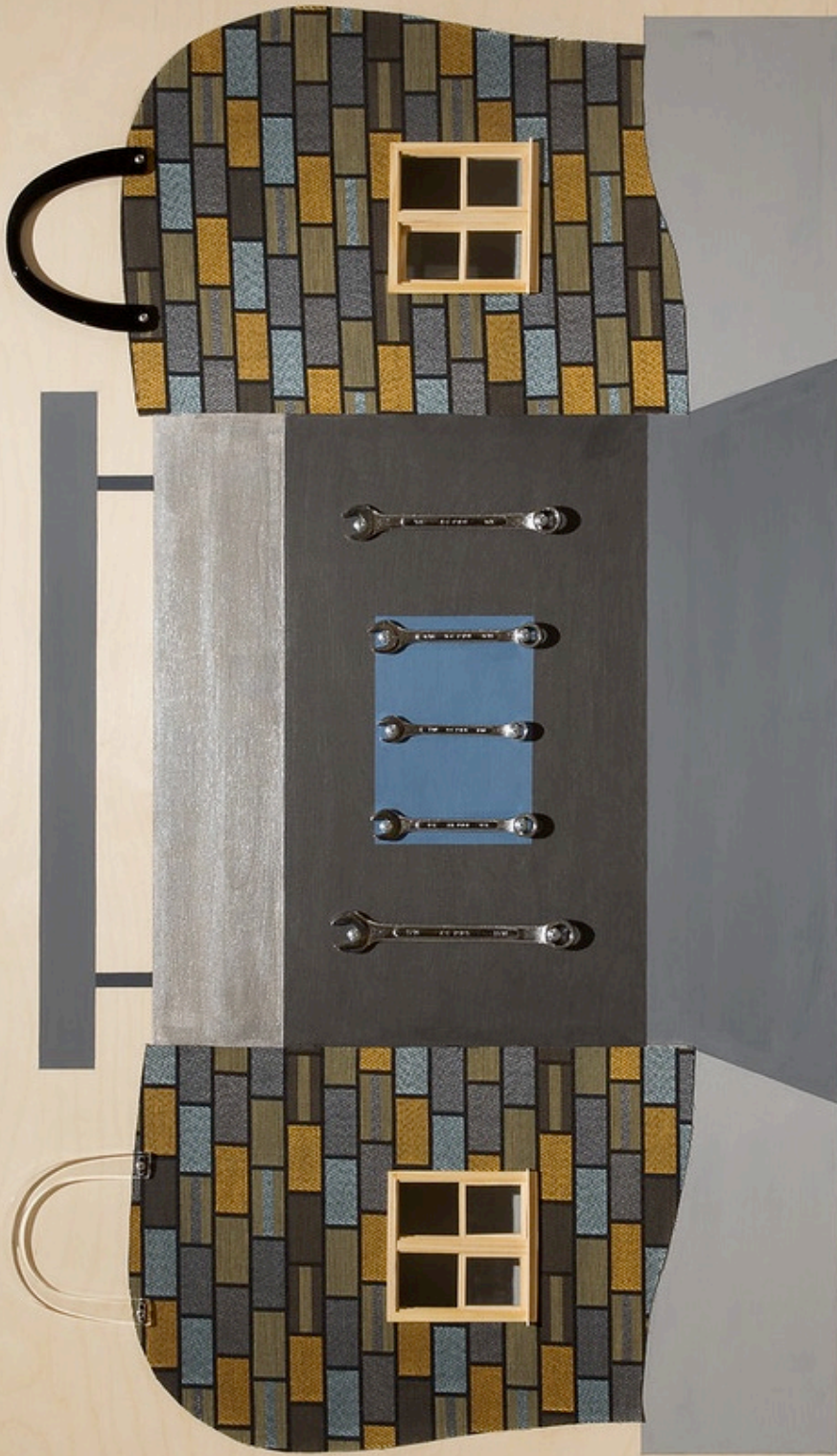
The birth, the hasting after the physician, the
beggar's tramp, the drunkard's stagger, the
laughing party of mechanics,
The escaped youth, the rich person's carriage,
the fop, the eloping couple,

The early market-man, the hearse, the moving
of furniture into the town, the return back
from the town,

They pass, I also pass, any thing passes, none
can be interdicted,

None but are accepted, none but shall be dear
to me.

—Walt Whitman, "Song of the Open Road"



along the open road

Take a long and careful look at this artwork.

- Go around the class and “take inventory” of what you see, making a list of things each student notices about the work.
- Discuss the colors, shapes, and patterns you see.
- What do you notice about the **composition**, i.e., the way the different elements in the picture are arranged?
- What do these colors, shapes, and patterns combine to **represent**?

This work is one of a number of **collages** in the exhibition *Derrick Adams: Sanctuary*. For this and other works, the artist was inspired by the **Green Book**, a series of travel guides listing places where black travelers could safely obtain food, lodging, gas, car repairs, and other services during a time when many such conveniences were not universally accessible to African-American road trippers.

- Does this information change the way you look at this collage?
- In what way?
- What sort of roadside business do you think it represents?
- How can you tell?
- The title of this collage is *Come on by Mr. Hoodwrench*. How do you interpret this title?
- Discuss the role of humor and ambiguity in the titling of this work.
- To what extent does the title add a new dimension to how you look at and make meaning of the work?

- The use of clothing patterns as stand-ins for people is a thread that connects many of the works in this exhibition. Here, Adams used the outlines of hood patterns. What do you think he is trying to say?
- Discuss the way hoodies have become charged items of clothing in the context of American society in recent years.

Referring to the work he created for *Sanctuary*, Derrick Adams said, “I’ve thought a lot about barriers, and accessibility, and obstacles, and perseverance.”⁴

- How does Adams address ideas of openness and barriers in this artwork?

⁴ Mendelsohn, “How an Artist Learned about Freedom from *The Negro Motorist Green Book*.”

- What artistic tools and strategies does he use in the process?
- In what way does he bring us as observers into the work?

The story of the Green Book is also a story of entrepreneurship. Green was not originally a publisher but a postal worker, who took it upon himself to help people to “vacation without aggravation,” as he wrote in one edition of the guide.

As a member of the black postal workers’ union, he seized the opportunity to connect with other postal workers throughout the United States, who alerted him to locations to be included in the Green Book. Started in 1936, the publication grew, year by year, from a small directory of resources for black motorists in the tristate area around New York City to an international travel guide that covered not just the US but also parts of Canada, Mexico, the Caribbean, and even Africa! The Green Book is an early example of **crowdsourcing**, in that it gathered information about a wide range of establishments serving black travelers from people all over the country. It even foreshadowed hallmarks of today’s **sharing economy**, such as Airbnb, since sometimes people would open their private houses to let travelers rent a spare room.

While the Green Book ceased publication a few years after the **Civil Rights Act** was passed, and black travelers don’t face the same danger and humiliation on the road as they did, discrimination against minorities is still a fact of life in countries around the world.

- Do you think we need another sort of Green Book today?
- What would it look like and whom would it be designed for?
- What are the opportunities and limitations of the sharing economy?

ART/WRITING ACTIVITY

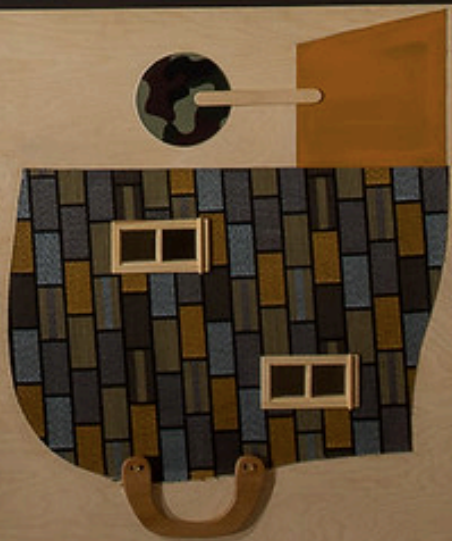
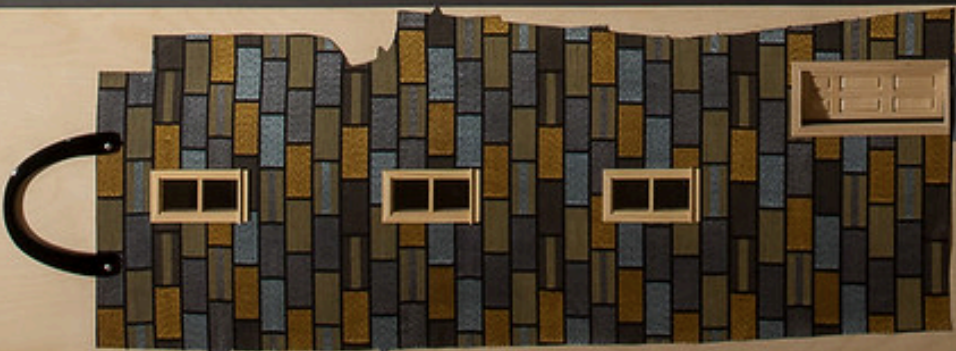
Imagine that you are a business owner planning to list your business in the Green Book. Compose a two-line advertisement addressing the following questions:

1. What’s the name of your business?
2. What travelers’ or migrants’ needs does it fulfill?
3. Where is it located?
4. What about it attracts customers?
5. Can you come up with a catchy slogan?

Using fabric, pages from magazines or newspapers, and any other materials you can find, create a collage representing the exterior façade of your business.

It's like reading a fairy tale book. I see the names of beauty schools and men's clubs and taverns, and I think, "What does that place look like?"

—Derrick Adams



full house

Take a moment to look at the image on the previous page.

- What is the first thing you notice?
- What other details stand out?
- How would you describe the **palette**, or color scheme, of the picture?
- What sorts of materials did the artist use, and where do you think he found them?
- Describe the different shapes you see.
- The “buildings” are cut out in the shape of clothing patterns. Why do you think the artist decided to do that?
- What sort of place does the artist represent in this work? Please explain.

Derrick Adams was inspired to create this and other collages in the exhibition while researching the types of venues that were listed in the Green Book, including restaurants, hotels, and garages (see the previous lesson). All the works in the series feature similar colors, patterns, and materials. For this collage, Adams used the brims of hats, which evoke (steering) wheels but also more abstract notions of the circle as a symbol for community, togetherness, and welcome, which is further underlined by the title *Join Our Circle*.

- What do you think the handles signify?
- None of the works in *Derrick Adams: Sanctuary* feature people. How does the artist still conjure up a human presence in the work?
- What do you notice about the way the artist uses **space** and **perspective** in his **composition**? What is the **vantage point** of the viewer in relation to the buildings, roads, and trees in the picture?

In researching the Green Book, Adams used Google Maps to locate specific addresses and investigate whether the listed businesses are still in operation. “Some are, but the majority had been closed for years or decades,” writes curator Dexter Wimberly in the text accompanying the exhibition. “In the 1960s and 1970s, urban renewal projects and other economic factors, such as gentrification, erased many thriving black businesses and business districts in the United States.” In *Sanctuary*, Derrick Adams imaginarily resurrects some of these businesses, not by depicting exactly what they looked like but by re-creating a mood or certain

feeling they might have evoked in their patrons. The materials used provide another way of conjuring the often inventively named establishments. The hat brims, for example, might reference the Top Hat, a glamorous nightclub in Atlanta that featured many famous musicians, including Ray Charles, Aretha Franklin, Dizzy Gillespie, Bessie Smith, and Louis Armstrong.

- Looking back at *Join Our Circle*, what atmosphere does it conjure?
- There are a number of details in this work that bring to mind entertainment. Which ones?
- The hand of cards in the **foreground** of the picture is a “full house.” Why do you think Derrick Adams arranged the cards like this, and what do you think he meant to say by it in the context of the work as a whole?

ART ACTIVITY

As a class, discuss what a thriving neighborhood full of welcoming businesses would look like. What sorts of shops, restaurants, entertainment venues, or other places to hang out would you like to see? What other places that provide sanctuary (community centers, galleries, promenades, skate parks, residential buildings, etc.) should be available? Create a collaborative map of this neighborhood – either by combining individually-created squares into a larger grid or by placing individual places or destinations on an existing map.

Derrick Adams has named the important American Modern painter Jacob Lawrence as one of his key influences. In particular, Lawrence’s sixty-panel *Migration Series*, which charts the vast demographic shift that brought six million black Americans from the rural South to the urban centers of the North, is closely related to a lot of the work in *Derrick Adams: Sanctuary*. You can see *The Migration Series* and find related background information on the following website: <http://www.moma.org/interactives/exhibitions/2015/onewayticket>.

- Compare and contrast Lawrence’s and Adams’ work. What similarities and differences can you find?

sanctuary, n.
/'sɑŋ(k)tjʊəri/

1. Refuge or safety from pursuit, persecution, or other danger.
“his sons took sanctuary in the church”

“she thought of her room as a sanctuary”

2. A holy place; a temple.
“the sanctuaries of Apollo and Athena”

2.1 The inmost recess or holiest part of a temple.
“the inner sanctuary where the reliquary was kept”

—Oxford Online Dictionaries



finding sanctuary

Take a good look at the work on the previous page:

- What different components does it comprise?
- How do you think the artist made it?
- What materials did he use?
- What other objects or words come to mind when looking at it?
- Imagine seeing a number of these objects in a darkened room. What feeling might you get as you approach one of them?

The artist Derrick Adams created a number of sculptures like the one pictured as part of the **site-specific** installation that makes up the exhibition *Derrick Adams: Sanctuary*. Each of the sculptures is placed on a pedestal with a roadway painted on it and is entitled *Beacon*.

- Based on this title, what do you think the artist means to communicate?

By establishing the **Green Book** in 1936, Victor Hugo Green, a postal worker living in Harlem, responded to an overwhelming need among black motorists to find safe spaces along the road. Rather than look at a road map of the United States as a network of long stretches that presented danger and humiliation for travelers of color (which was certainly the case), he focused on the safe havens and accessible places along the way and spread the word about them in the form of a travel guide.

- What is the meaning of “**sanctuary**”?
- Where, within and outside your community, do you feel safe and where not?
- What are the characteristics of “safe spaces”?
- How can individuals contribute to shaping communities that feel safe?
- Are “safe spaces” and “open spaces” reconcilable?

The original meaning of the word “sanctuary” is “sacred space.” The usage of the word to refer to a “safe space” goes back to the Middle Ages, when churches often offered refuge to people who were persecuted. In the context of debates around immigration under the current United States administration, many cities and towns throughout the country have vowed to serve as **sanctuary cities** for undocumented immigrants.

- In what way do current immigration debates and **Jim Crow**-era racial discrimination relate to one another? How are they different?
- What are some of the ways we as individuals can provide sanctuary for others, whether individuals or groups?
- How can communities contribute to creating a feeling of safety for their members?

ART ACTIVITY

Using a rinsed-out milk or juice carton, create your own “beacon.” Based on the discussion of what makes you feel safe, comfortable, and at home, collect images (e.g., photos, magazine cutouts, your own drawings, fabric pieces, or wallpaper) that would evoke a sense of “sanctuary” in and around your house. Use these materials to embellish your carton. Then cut out windows and doors and place a tea light inside.

All the work on view in *Derrick Adams: Sanctuary* was created expressly for this exhibition. The image below shows a different version of *Beacon*. Discuss similarities and differences between the two iterations of the sculpture.



There will be a day sometime in the near future when this guide will not have to be published. That is when we as a race will have equal opportunities and privileges in the United States. It will be a great day for us to suspend this publication for then we can go wherever we please, and without embarrassment. But until that time comes we shall continue to publish this information for your convenience each year.

—Victor Hugo Green



FIPPINGER FAMILY GALLERY



are we there yet?

Take a look at the work in the top picture of the preceding page.

- What do you see? Scan the entire work, element by element, and describe it as if to someone who can't see it for themselves.
- What are the graphic elements of design (lines, shapes, patterns, etc.)?
- What does the image represent?

This work by Derrick Adams is part of the installation he created for the exhibition *Derrick Adams: Sanctuary*, featuring art in a wide range of media and materials. The artist manipulated these materials by using a range of **craft** processes, including sawing, screwing, folding, cutting, gluing, and sewing.

- Why do you think the artist decided to use fabric as a material for this work?
- What steps do you think the artist took to put the piece together?
- In your mind, what is the meaning of the glove?

The artist created a total of four banners for the **installation**, all hung together on one wall. The picture on the bottom of the preceding page shows three of them.

- How do the different banners work together?
- Why do you think the artist decided to combine them like he did?
- What does the composition make you think of?

Much of *Derrick Adams: Sanctuary* is inspired by the Green Book and its history as an important resource that helped black Americans travel with dignity. However, the artist is also interested in looking at the present-day implications of “**Driving While Black.**”

- Share a story you know, either from the media or from your own experience, that illustrates that “Driving While Black” can still play out very differently from how the majority in the country experiences mobility.

The works that make up *En Route* all feature text, in the form of short lines that will probably sound familiar to you—likely you have even used one or several of them yourself: ARE WE THERE YET?, CAN WE GET A BREAK?, WE'VE COME A LOOONG WAY, and WE ARE ON OUR WAY.

look

explore

discuss

- Discuss these phrases. What do they mean to you?
- A lot of Derrick Adams' titles are ambiguous. How do double meanings play out in these works?

MAD recently **acquired** two works by Cauleen Smith, *We Were Never Meant to Survive* and *Pigeons Are Black Doves* (pictured below), which were inspired by videos of police brutality against black people. Both banners combine fiber arts, performance, and a deep concern for social justice. The artist made and has used similar banners in protests to get people to think about the legacy of racism in America. For five weeks, they will be featured in a companion exhibition to *Derrick Adams: Sanctuary*, called *Unpacking the Green Book: Travel and Segregation in Jim Crow America*.

- In what ways are Smith's and Adams' works similar and different?



ART ACTIVITY:

Think of a social justice issue that is close to your own heart—it could be racial or gender equality, immigration, LGBT rights, or any other cause that you want people to be more aware of and make an effort to change. Think of a slogan or motto that drives home your point.

- How would you render this tagline graphically to make it catch the most possible attention?
- Is there a simple image that could go along with your text?

Using fabric, felt, thread, buttons, ribbons, etc., make a protest banner featuring your slogan. As a class, stage a protest rally or march at your school or hang the banners in the hallway.

glossary

Civil Rights Act

1964 US civil rights and labor law that rendered discrimination based on race, color, religion, sex, or national origin illegal and outlawed unequal application of voter registration requirements and racial segregation in schools, employment, and public facilities.

Civil Rights Movement

The struggle for social justice that took place mainly during the 1950s and 1960s with the goal of gaining political and social freedom and equality for black Americans under the law of the United States.

Collage

Technique of composing a work of art by pasting various materials (often found and unrelated to one another) onto a support surface. From *coller*, the French word for “to glue.”

Composition

The way an artist arranges the different elements of an artwork.

Craft

Making things by hand through processes that often require specialized skills. Wood, textile, metal, glass, and ceramics are considered the traditional craft media.

Crowdsourcing

The practice of obtaining information by drawing on the knowledge or opinions of a large number of people.

Driving While Black

Used in the context of the United States, the phrase refers to the racial profiling of black drivers that results in disproportional pulling over, searching, and questioning because of racial bias.

Great Migration

Mass relocation of around 6 million African Americans from the rural South of the United States to the industrial cities of the North, in search of better jobs and more just and equal treatment.

Green Book

The Negro Motorist Green Book was a guide for black travelers established by postal worker and entrepreneur Victor Hugo Green. An indispensable survival guide for leisure and business travelers alike, each annual edition of the Green Book (1936-1967) listed hotels, restaurants, gas stations, parks, beaches, and entertainment venues that welcomed people of color during an era in which segregation and discrimination were widespread all over the United States.

Installation

A large three-dimensional artwork, often involving a range of media and materials, which viewers can enter and which often alters the way a space is experienced in an exhibition or gallery setting.

Jim Crow

Set of formal or informal laws established between the abolition of slavery and the passage of the Civil Rights Act in 1964, which promoted the discrimination of black people in the United States. Segregation, the separation of black and white people in many everyday contexts was one of the many ways this particular system of oppression was held in place.

Master Narrative

The writing and documentation of history from a predominantly white male, western perspective, which focuses on the deeds of the powerful and doesn't take into account the experiences of women, people of color, and everyday, working class individuals.

Perspective

A point of view. In art, a way of drawing three-dimensional objects or spaces on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other when viewed from a particular point.

Representation

The depiction of a person or thing in a work of art. The way that a person or thing depicted in a work of art relates to its counterpart in the real world.

Sanctuary

A place of refuge, safety, and protection. A holy or sacred place.

Sculpture

A three-dimensional work of art.

Segregation

Separation of people in their daily lives based on race.

Sharing Economy

Business model that promotes sharing of access to goods and services from peer to peer rather than from a business to private individuals. Uber and Airbnb are examples for platforms that enable individuals to offer their services to a broad public, usually through online transactions.

Site-Specific

An artwork that is conceived of and created specifically for a particular location, architectural structure, or the place in the context of a city. Site-specific works can be found both inside and outdoors, at art institutions or in everyday contexts.

Space

As one of the elements of design, space refers to the area that a shape or form occupies. Space can be defined as positive or negative: Positive space is the filled space, the object(s) or element(s) in the design. Negative space is the empty space, or the open space between design elements or objects, such as a background.

Sundown Town

Before the passage of the Civil Rights Act, many towns throughout the United States banned all black persons after dark, posing a grave danger to any person of color passing through at night.

Symbol

A thing that stands for something else, especially a material object that represents an idea or abstract concept. For example, *the lighthouse is a symbol for hope*.

Vantage Point

The position from which you see a person, thing, or place, which shapes the way you look at it.

resources

Artist's Website:

<http://www.derrickadams.com>

Reviews of the Exhibition:

The New York Times, <https://www.nytimes.com/2018/01/19/arts/design/how-an-artist-learned-about-freedom-from-the-negro-motorist-green-book.html>

Garage, https://garage.vice.com/en_us/article/zmqd7x/derrick-adams-on-revisiting-the-negro-motorist-green-book

Interview Magazine, <https://www.interviewmagazine.com/art/artist-derrick-adams-sanctuary-interview>

The Verge, <https://www.theverge.com/2018/1/26/16929274/design-self-driving-derrick-adams-artist>

Whitewall, <https://www.whitewall.art/art/derrick-adams-focus-positive-vision-future>

Wallpaper, <https://www.wallpaper.com/art/derrick-adams-sanctuary-mad-new-york>

Architect Magazine, http://www.architectmagazine.com/design/exhibits-books-etc/artist-derrick-adams-opens-show-inspired-by-the-negro-motorist-green-book_o

The Cut, <https://www.thecut.com/2018/01/derrick-adams-reimagines-black-travel-guide-mad-museum.html>

About the Green Book: Articles and Websites

<https://www.theatlantic.com/politics/archive/2016/11/the-roots-of-route-66/506255/>

<http://www.washingtonpost.com/wp-dyn/content/article/2005/06/24/AR2005062400510.html>

<https://www.npr.org/templates/story/story.php?storyId=129885990>

https://en.wikipedia.org/wiki/The_Negro_Motorist_Green_Book

<https://digitalcollections.nypl.org/collections/the-green-book>

<https://americacomesalive.com/2014/02/09/victor-hugo-green-1892-1960-creator-green-book-first-travel-guide-african-americans/>

<http://americanhistory.si.edu/blog/negro-motorists-green-book>

<http://library.sc.edu/digital/collections/greenbook.html>

About the Green Book: Books and Movies

The Green Book Chronicles (2016) Calvin Alexander Ramsey and Becky Wible Searles interviewed people who traveled with the Green Book as well as Victor Green's relatives

<https://greenbookchronicles.com>

100 Miles to Lordsburg (2015): short film about a black couple crossing New Mexico in 1961 with aid of the *Green Book*.

<https://vimeo.com/130567596>

Ruth and the Green Book (2010) by Calvin Alexander Ramsey - children's book about a Chicago family's journey to Alabama in 1952, in which they use the *Green Book* as a guide.

image credits

Cover

Derrick Adams in his studio

Photo: Terrence Jennings, courtesy the Museum of Arts and Design.

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Installation view of *Derrick Adams: Sanctuary*

Photo: Jenna Bascom, courtesy the Museum of Arts and Design.

Page 23

Derrick Adams, *Come on by Mr. Hoodwrench*, 2018

Fabric, acrylic paint, wood, metal, and plastic on wood panel.

Photo: Jenna Bascom, courtesy the Museum of Arts and Design.

Page 27

Derrick Adams, *Join Our Circle*, 2018

Fabric, acrylic paint, wood, felt, vinyl floor tile, and plastic on wood panel.

Photo: Jenna Bascom, courtesy the Museum of Arts and Design.

Page 31

Derrick Adams, *Beacon 2*, 2018

Concrete, wood, paper, and light figure.

Photo: Jenna Bascom, courtesy the Museum of Arts and Design.

Page 33

Derrick Adams, *Beacon*, 2017


Courtesy Derrick Adams Studio.

Page 35 top

Derrick Adams, *En Route 2: Are We There Yet?*, 2018

Fabric, thread, leather, wood, and metal hardware.

Photo: Jenna Bascom, courtesy the Museum of Arts and Design.



Page 35 bottom

Installation view of *Derrick Adams: Sanctuary*

Fabric, thread, leather, wood, and metal hardware.

Photo: Jenna Bascom, courtesy the Museum of Arts and Design.

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Cauleen Smith, *We Were Never Meant to Survive*, 2017

Cauleen Smith, *Pigeons Are Black Doves*, 2017

Courtesy the artist, Corbett vs. Dempsey, Chicago, and Kate Werble Gallery, New York.